THE MEDALLIST

VOLUME 3, NUMBER 1, JUNE, 1986. PUBLISHED QUARTERLY AT OCEANSIDE, CALIFORNIA

LOUISE OF SAVOY

BRONZE, 67 MM

ATTRIBUTED TO CANDIDA

MISSOURI NUMISMATIC
5005 SO. GRAND
ST. LOUIS, MISSOURI 63111
481-7630

THIS ISSUE OF THE MEDALLIST features two double portrait pieces. In our cover story, HEADS, SHE LOVES ME - TAILS, SHE LOVES ME NOT, we attempt to discover the reason for the existence of the unusual medallion with the obverse portrait of Louise of Savoy and the reverse of her daughter, Marguerite d'Angouleme.

Our second "medallic duet" appears appropriately enough in the third of our ongoing series of articles pertaining to musicians, SOME NOTES ON MEDALS. The plaquette chosen for this issue features two early 19th century Viennese composers whose lives and careers were parallel and entwined and who were equally famous in their day. Their flames were still burning with equal brilliance when Rudolf Neuberger fashioned their shoulder-to-shoulder likenesses in 1911. Today, Joseph Lanner is all but forgotten while the name of Johann Strauss the Elder is eclipsed by that of his son.

We are also pleased to bring you the first part of a most useful GLOSSARY OF MEDALLIC TERMS by Hedley Betts. Mr. Betts is well-known to most collectors as a dealer in European portrait medals, and his catalogues themselves are worth collecting. His recent AUCTION OF MEDALS OF THE WORLD featured a number of beautiful and rare pieces, among them the 60th Anniversary commemorative of the American Geographical Society, a cased set of four award

medals by Christian Gobrecht, and a Lewis Pingo portrait of Sir William Browne.

Anyone wishing to subscribe to Hedley's catalogues and to participate in forthcoming mail auctions should write or telephone: Hedley Betts, POBox 416, Campbell, CA 95009. 408-374-3630.

HEADS, SHE LOVES ME -
TAILS, SHE LOVES ME NOT - A RIDDLE OF A MEDAL WITH TWO PORTRAITS

HEADS, SHE LOVES ME - LOUISE OF SAVOY

Our cover portrait is of Louise of Savoy, who, at age 28, was a decade away from an event which was to make her the most powerful and influential woman in France: the crowning of her son as Francis the First.

Born in 1476 to Philip, Count of Bresse and future Duke of Savoy, and to Marguerite de Bourbon, Louise was wed to Charles de Valois, the Count d'Angouleme when she was a child of twelve. Theirs was not the most sublime of marriages. Charles had opposed the match from the start, and upon realizing the futility of his struggles, he managed to assuage his pain by appointing his mistress lady-in-waiting to his bride. When Charles died in 1496, Louise recorded the event in her Journal "without expressions of regret".[1]

If the marriage gave no pleasure to either husband or wife, it did bring joy to Louise in the form of two children, her daughter, Marguerite, born in 1492, and her son, Francis, born two years later. Louise doted on her children, particularly Francis - and with good reason. In 1499 Louis XII ascended to the throne without heirs, making Francis the next in line to wear the crown. Louise promptly packed up her household and moved to court with 7-year-old Marguerite and 5-year-old Francis. There the children were groomed to step into the innermost circle of royalty.

When Louis XII died in 1515, Francis became king, but it was actually Louise who took "the chief share in the Government"[2] until her death in 1531. Their court sparkled with literary and artistic brilliance, including that of poet Clemont Marot, humanist Guillaume Bude, and artist and medallist Benvenuto Cellini. Both Louise and Francis wrote and published poetry. Her Journal may still be read today. Louise was known for her "clear head, practical good sense, and tenacity".[3]

TAILS, SHE LOVES ME NOT -

MARGUERITE D'ANGOULEME, QUEEN OF NAVARRE

Louise's only daughter, Marguerite, was born in 1492. Her youth was golden. The sister of a king-in-training, Marguerite attended an otherwise all male school taught by the finest scholars of the day. When she was 17, Marguerite was forced into a marriage by King Louis to Charles, Duke d'Alencon who was "good-looking, but invertebrate, jealous, and very stupid".[4] The well-educated, witty and bright Marguerite despised Charles. The couple spent most of their married years avoiding one another as much as possible. They had no children.

Charles died in 1525, and two years later Marguerite was wed to Henri d'Albret, the titular King of Navarre. This was a happier relationship with exactly the mental stimulation that Marguerite's education and years at Louis XII's court had prepared her for. She and Henri set up "court in exile" at both Nerac and Pau, and there they entertained and encouraged the brilliant (and often radical) thinkers of western Europe. Among them were Marot, Brodeau, Peletier, Calvin and the upstart novelist Rabelais whose irreverant PANTAGRUEL was dedicated to Marguerite.

Marguerite was a Protestant and "free-thinker" frequently at odds with her Catholic mother and brother. If family relationships were somewhat strained by these vast differences, there was also a strong bond. Among Marguerite's many published works is HEPTAMERON, a collection of fables as grim as any by the Grimm brothers. It is thought that HEPTAMERON was written for Francis during his long final illness - a little something to cheer him up, perhaps. Marguerite also penned poems, songs, and plays.
Contemporaries described Marguerite's conversation as radiant and eloquent. One wrote that she was the wisest of women - and men - in France. Her only surviving offspring (a son died in infancy) was Jeanne d'Albret who was to become the mother of Henri IV.

As to appearance, biographers have described her as kindly as possible under the circumstances:

"She had the charm that is rarest of all- the charm of strangeness." 5

"She does not, from the portraits which exist, appear to have been regularly beautiful..." 6

Her eyes were those of "Charles of Orleans, the philanderer of Angouleme." 7

HEADS, SHE LOVES ME -
TAILS, SHE LOVES ME NOT...
A SOLUTION TO THE RIDDLE?

What occasion prompted the creation of a medal with opposing portraits of a widowed mother and her very young daughter?

To answer this question, we must first attempt to pinpoint the date of the medal. Armand states that a piece of this description was cast in 1504.[8] The reverse inscription identifying Marguerite simply as "Fille de Charles Comte d'Angolesme" not as Duchess of Alencon or Queen of Navarre, titles she would take in 1509 and 1527 respectively, tends to bear this out. So too does the youthful appearance of both females. The legend around Louise gives her the titles taken from marriage to Charles, "Duchesse de Valois, Comtesse d'Angolesme".

In 1504 Louise was a widow of 28, and her daughter was 12. During the Renaissance, a twelve-year-old female was not a "mere child" but a marketable commodity ripe for the marriage bed, useful in strengthening bonds between royal houses. Negotiations for Marguerite's tiny hand had long since begun. Louise herself had "seized upon the occasion of [English King] Henry VII's bereavement over the loss of his elder son Arthur"[9] by proposing a wedding of the younger Henry, later the infamous VIII, and Marguerite. As Arthur's death occurred in April, 1502, Marguerite was just ten.

The marriage did not take place, possibly because even at that tender age Marguerite was quite capable of asserting herself.

Louise's gambit had captured the elder Henry's attention, however. When his wife, Elizabeth, died nine months later, the King hastened to find himself a new bride, and among his many "fruitless proposals"[10] was one to Louise who promptly refused. Undaunted, he sought the hand of Marguerite for himself. She also spurned the "old widower"[11] of 46.

It is our contention that the medal of Marguerite and Louise was commissioned by someone in the French court, perhaps King Louis, perhaps Louise herself, to be sent to Henry VII in order to aquaint him with the features of a potential bride for either the "doddering" monarch or his son. The medal would have been used much as we would use a snapshot today. Henry may have requested such a "brokerage" piece. We know that Henry VIII was to use this idea when he brooded over a marriage to Anne of Cleves as he studied her portrait in a painting by Holbein.

As to attribution, the experts from Armand to Mark Jones opt for Giovanni Candida (ca.1450-ca.1504). We know that Candida was at the French court (where he was known as Jean de Candida) during the reigns of Louis XII and Francis I. A medal of Francis as Duke de Valois, often referred to as the pendant piece to the one of his mother and sister, is also attributed to Candida. Few of this artist's medals are signed. The style of his work is both simple and humanistic with the portrait busts filling the space well, almost bursting from the field, in fact. The relief is always fairly high, and there is no apparent chasing, the mark of an artist confident in the finished quality of his dies.

Footnotes

1.Ryley,M.Beresford QUEENS OF THE RENAISSANCE Methuen & Co. London 1907 p 203.
2. ENCYCLOPAEDIA BRITANNICA 14th Edition 1929 Vol 14 p 425.
3. Ibid.
4. Ryley Op cit p 213.
5. Ibid p 208.
6. ENCYCLOPAEDIA BRITANNICA Op cit p 880.
7. Putnam, Samuel MARGUERITE OF NAVARRE Grosset & Dunlap New York 1935 p 48.
8.Arman, Alfred LES MEDAILLEURS ITALIENS DES XVe ET XVIe SIECLES Paris 1883-7 Vol 2.
9. Putnam Op cit p 66.
10. ENCYCLOPAEDIA BRITANNICA Op cit Vol 11 p 438.
11. Ryley Op cit.

SOME NOTES ON MEDALS

THE "DUELING VIOLINS" OF
JOHANN STRAUSS THE ELDER AND JOSEPH LANNER

Joseph Lanner was born in Vienna in 1801. Johann Strauss' birth took place three years later in the same city. The "duel" between them began in 1813 when both were playing in Michael Palmer's Viennese dance band. Twelve-year-old Joseph was a self-taught violinist while nine-year-old Johann was already quite accomplished on both violin and viola.

When Joseph Lanner was 17, he left the Palmer band

to form his own trio, later enlarged by the addition of Strauss on viola. By 1825 Lanner's small group had ballooned into a full orchestra playing at coffee houses and taverns throughout Vienna. Lanner pioneered the outdoor concert at the city's amusement park, the Prater.

The demand for the sweet orchestral music was so great that in 1826 Lanner split it into two groups with Johann Strauss as conducter of one half. Strauss was soon as popular as Lanner, and his band swelled quickly to more than 200 musicians. Both orchestras had their loyal followers, and a friendly rivalry sprung up between them. Although Lanner never ventured outside of Austria, Strauss travelled extensively taking his group on lengthy tours of northern Europe and even into England. In 1849, the last year of Strauss' life, he was given a triumphal "march" down the Thames River.

JOHANN STRAUSS

JOSEPH LANNER

BY NEUBERGER

Both men were composers as well as orchestra leaders, the co-founders of the classical Viennese waltz so well-beloved today. Lanner's style was more lyrical than that of his sometime friend/ often rival, Strauss. A saying of the time best expresses the difference in their music: "With Lanner it's 'Pray dance!, I beg you,' with Strauss, 'You must dance, I command you.'" Both were excellent violinists who were celebrated and idolized during their short lifetimes. Joseph Lanner succumbed to typhoid fever in 1843 when he was 42, while Strauss died in 1849, aged 45, of scarlet fever.

MEDALLIST RUDOLF NEUBERGER

The medallist who composed the likenesses of Lanner and Strauss is almost unknown to us today. We were unable to unearth any information about him other than what is noted in Volumes 4 & 8 of Leonard Forrer's famous opus. More detailed information, including his date of death, would be greatly appreciated.

Rudolf Neuberger was born in Vienna, the city of the "dueling violinists", in 1861. He studied under Stephan Schwartz and Anton Scharff, apprenticed at the Vienna Mint in 1883, and became its chief engraver in 1905. At first, his medallic output was limited to award pieces, but, inspired by the work of Scharff, he later turned to portrait work. Included in his output are several likenesses of Emperor Franz Joseph, one of the Empress Elizabeth, and at least two of Anton Scharff.

Forrer describes Neuberger as one of the better Austrian medallists of his day, adding that "his portraits display sentiment and power, and an uncommon keenness of artistic perception". 1

Footnotes

1. Forrer, Leonard BIOGRAPHICAL DICTIONARY OF MEDALLISTS Vol 4 A.H. Baldwin & Sons Ltd London 1909 p 245.

A VISIT TO BROOKGREEN GARDENS

From the point of view of the medal collector, Brookgreen Gardens is a lovely place to spend an afternoon surrounded by large scale creations of 19th and 20th century medallists. Located just north of Myrtle Beach in South Carolina, Brookgreen Gardens was established in 1931 by Archer Huntington and his sculptor wife, Anna Hyatt Huntington. The setting is magnificent with formal gardens, live oaks of jovian girth, many flowering plants and trees, pools and fountains. The sculpture ranges from Laura Gardin Fraser's monumental marble "Pegasus" and Edward McCartan's neoclassical "Dionysus" to a prancing group of sybaritic nudes in Carl Milles' "Fountain of the Muses". Brookgreen Gardens is truly a feast for the eyes.

For the admirer of glyptic art there are more than a few tidbits. In the Visitors Pavilion are a number of medals including Gertrude Lathrop's "Conserve Wildlife", Allan Houser's "Apache Fire Dancer", and Anna Hyatt Huntington's silver-plated bronze "Pegasus". All of these pieces were struck for Brookgreen Gardens by Medallic Art Company. In the Palmetto Garden is a large (approximately 34") bronze medallion by Chester Martin. Entitled "The Sixth Day", this gracefully rendered stylized relief of a snail was also the design chosen for the 50th Anniversary commemorative of the Society of Medalists.

One entire wall of the Paul Jennewein Building is covered with 32 outsize drawings by Donald DeLue, submissions to Brookgreen Gardens' director Joseph Veach Noble for consideration as its annual medallic issue. Also on display is the chosen design in finished form as well as in several stages of production (first strike, second strike, etc.) showing the process of making a modern medal.

Brookgreen Gardens is located just off US 17 between Georgetown and Myrtle Beach, South Carolina. It is

open every day of the year except Christmas from 9:30 - 4:45. There is a small admission charge. For further information, including membership, write to: Brookgreen Gardens, Murrells Inlet, S.C. 29576.

MONEY AND MEDALS OF NEWARK - A VALUABLE EXHIBITION

The Newark Museum in Newark, New Jersey, is currently displaying some fine examples of early 20th century United States medallic art in an exhibition entitled "Money and Medals of Newark". The medals are well presented, many with both an obverse and reverse example, all in clearly lighted cases. As the title of the exhibition indicates, most of the pieces were made in Newark. Notable exceptions are John Flanagan's bronze plaquettes of Museum founder John Cotton Dana and Museum benefactor Louis Bamberger. These were produced by Medallic Art Company of New York and are smaller versions of the cast tablets hanging just within the Museum's front entrance.

Almost all of the other pieces were produced by two local firms, Whitehead & Hoag and Tiffany. Whitehead & Hoag, was for many decades a major producer of medallic art, including the work of Augustus Saint-Gaudens, V. D. Brenner, John Flanagan, Daniel Chester French, and Gutzon Borglum. Whitehead & Hoag medals on display here include the 1924 Lincoln Essay Medal by Charles Hinton, the 1912 Centenary of Charles Dickens birth by Henning Ryden and some strikingly beautiful pieces by Julio Kilenyi. Foremost among the latter is the Edison Medal issued by the Fine Arts Department of Whitehead & Hoag in 1929 in commemoration of the 50th anniversary of the invention of the incandescent Lamp.

LUX ET VERITAS

BY BELA LYON PRATT

The Tiffany medals include a Bela Lyon Pratt "Lux Et Veritas" struck for Yale in 1901. On this magnificent example of Pratt's ability to produce depth in shallow relief are Truth as a draped male charioteer led by two rearing horses and a gracefully feminine Light.

A great deal of informative data on the firm of Whitehead & Hoag, the history of Newark, and, of course, the medals themselves, is provided. "Money and Medals of Newark" is well worth the visit.

"Money and Medals of Newark" will continue through August, 1986. The Newark Museum is located at 49 Washington Street, Newark, New Jersey, 07101; hours are noon to 5 pm Tuesday - Sunday. There is no admission charge.

MEDALLIC AND SCULPTURAL HIGHLIGHTS OF WASHINGTON, D.C.

No art lover needs to be told that Washington, D.C. is a cornucopia of delights. To be there in the spring, to stroll the Mall from one end to the other, to gaze up at the great sad face of Lincoln sculpted by Daniel Chester French, to marvel at A.A. Weinman's friezes on the Supreme Court Building constitutes a dream fulfilled.

In the circular galleries of the Hirshhorn there are molded, carved and sculpted works by the world's greats. At the time of our visit, we were thrilled to spot a grouping of high relief bronze portrait medallions by David d'Angers, all of them startingly alive. More surprises lay in wait at the Folger Shakespeare Library with its friezes by John Gregory illustrating scenes from the best-known plays. The statue of Puck outside the gift shop entrance is by another medallic artist, Brenda Putnam.

The National Portrait Gallery displays a number of medals, most noteworthy of which are two of Jean-Baptiste Nini's terracotta Franklins. Of the Presidential portraits in various media, we were most drawn to an excellent bronze profile of Theodore Roosevelt by Sally James Farnham. The large tablet was commissioned by the City of New York in 1906 for the Jacob Riis Settlement House gymnasium. Another work which captured our eyes was Frederick MacMonnies' self-portrait - in oils. The brusque and easy impressionistic style was that of an artist quite at home in a medium other than bronze.

We spent most of our hours inside the National Gallery of Art looking at case after case of some of the very finest Renaissance medals. Most of these are from the Kress Collection augmented by a few examples from the Widener Collection. About one third of each collection is on public display in vertical glass cases. Both sides of every medal may be seen. The only criticism is that the lighting is not the best making it difficult to observe every detail or to read an entire inscription on some of the pieces.

This problem may be remedied in part by the purchase of a copy of RENAISSANCE MEDALS FROM THE SAMUEL H. KRESS COLLECTION by G.F. Hill and Graham Pollard, Phaidon Press, London, 1967. In addition, Douglas Lewis, Curator of Sculpture at the National Gallery,

advises us that Mr. Pollard is currently at work on a catalogue of the 125 medals and plaquettes in the Widener Collection. This should be in print in about a year.

A GLOSSARY OF MEDALLIC TERMS

PART ONE

By Hedley Betts

ACCOLATED (The same as CONJOINED and JUGATE) Two or more portraits facing in the same direction and overlapping.

AFTERCAST A cast medal made from a mold taken from a much earlier medal. Due to the shrinkage of the metal as it cools, aftercasts are smaller than the medal used to make their mold.

ALUMINUM (Abbreviated AL) A light-weight greyish-white metal. In the last century, it was particularly expensive to produce. The few medals that were made of aluminum towards the end of the century were considered to be novelties and usually sold for more than similar pieces in bronze or copper. Today, aluminum is produced cheaply and is used to make inexpensive medals.

ANEPIGRAPHIC Descriptive of a design without a legend or inscription.

ANNEAL To toughen metal by subjecting it to heat and then to slow cooling.

ARTIST'S PROOF A trial striking made especially for an artist. Such medals are sometimes one-sided and are frequently stamped to identify them as artist's proofs.

BASE METAL Any metal or alloy that is not gold, silver or platinum (the noble metals).

BICEPS A head with two faces, both facing in the same direction, but one is upside down. Such heads are typically to be found on seventeenth century medals satirising the papacy. Ostensibly such pieces appear to show the head of the pope, but when the portrait is inverted, the face of the devil is seen.

BIFRONTAL Descriptive of a single head with two faces, each facing in opposite directions.

BLANK (The same as FLAN and PLANCHETTE) A piece of metal cut to the shape of a medal, but not yet impressed with a design.

BOX MEDAL A hollow medal that can be opened up. Such medals usually contain discs of paper with designs or mottoes related to the subject of the medal.

BRACTEATE A thin, one-sided metal disc. The raised design of the one side appears as an incuse impression on the other.

BRASS (Abbreviated Br and sometimes AE) Usually an alloy of copper and zinc, normally in the proportions of one part zinc in three of copper.

BRONZE (Abbreviated AE, Latin aes) An alloy of copper and tin, usually 80-95% copper and sometimes containing zinc.

BRONZED Descriptive of a copper medal that has been deliberately treated to give it a patina.

BURIN An engraving tool.

BURNISHED Descriptive of a medal that has been given a bright finish by friction with metal or stone.

COMING IN THE SEPTEMBER ISSUE OF THE MEDALLIST...

A GLOSSARY OF MEDALLIC TERMS, Part Two BY HEDLEY BETTS

A SOLUTION TO MYSTERY MEDAL # 5

MORE TREASURES IN THE NEWARK MUSEUM

ENCLOSED IS MY $5.00 CHECK, PAYABLE TO E.J. LEOTTI, EDITOR, FOR A ONE-YEAR'S SUBSCRIPTION TO 'THE MEDALLIST'

NAME Dr. Doris Paul 7/12/86

ADDRESS Dec Ltr 217

CITY

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THE MEDALLIST, POBOX 566132
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THE MEDALLIST

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PORTRAIT OF WALT WHITMAN BY JOHN FLANAGAN, 1903

UNIFACE BRONZE, 195 MM

COLLECTION OF THE NEWARK MUSEUM

"I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
I loafe and invite my soul
I lean and loafe at my ease observing a spear of summer grass."

With these words, Walt Whitman celebrated life in "Song of Myself" which he composed in 1856. In 1903, John Flanagan celebrated Whitman by sculpting his poetic likeness. Today, this magnificent

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portrait is a keystone in the collection at the Newark Museum in Newark, New Jersey. In this issue of 'The Medallist', we celebrate that institution's founder John Cotton Dana, a medal collector after our own heart, the Newark Museum's medal collection, and Newark medallist, John Flanagan. We invite you to "lean and loafe at your ease" and to read on.

Information for the following article was gleaned from correspondence and conversation with Curator Dorothy Budd Bartle of the Newark Museum and from her enlightning article on John Cotton Dana in the Fall, 1979 'Newark Museum Quarterly'. 'The Medallist' extends a sincere thank you to Mrs. Bartle for her her kind response to our many requests as well as for making our visit to the Newark Museum a very special occasion.

MEDALS IN THE NEWARK MUSEUM AT NEWARK, NEW JERSEY - AND THE MEN BEHIND THE COLLECTIONS

The heart of the Newark Museum's collection of more than 2000 medallic works are some 50 pieces by native son, John Flanagan. Flanagan, who worked closely with Museum founder John Cotton Dana, was instrumental in the formation of the medal collection, convincing fellow artists such as V.D. Brenner, James Earle Fraser and A. A. Weinman to lend their work for exhibitions in the first two decades of this century. Some of these early loans were acquired later for the permanent collections. [1]

Flanagan's sculptural work is an integral part of the Newark Museum. His large bronze plaques of John Cotton Dana and of philanthrophist Louis Bamberger greet Museum visitors as they climb the front staircase.

Flanagan's portrait of Dana, acquired in 1928, speaks eloquently of the "creative and persistent innovator" [2] who used his position as director of the Free Public Library to create an art museum for the people of Newark.

Dana was particularly interested in displaying local crafts and "industrial objects of good design" [3], and he was not the least bit shy in asking Newark firms such as Whitehead & Hoag for donations. In letters to Chester R. Hoag, Dana not only requested outright gifts of the firm's medals - he boldly demanded two copies "so that both the obverse and reverse could be shown". [4]

To clinch the deal, Director Dana admitted that he "would much prefer to show a Whitehead & Hoag medal than .... an oil painting". [5] This brash method was effective. Among the Newark Museum's collections today are a number of fine medallic pieces by Whitehead & Hoag, several of them in duplicate.

John Flanagan's portrait of the feisty museum director is humanistic rather than classical; the set of Dana's shoulders and the carriage of his head indicate a man of forthright character and self-confidence. The unembellished simplicity of the plaquette also speaks of the sitter's strength. Dana's bust stands alone, while that of Louis Bamberger on the companion piece rests on a frieze of laurel - as if he too were a Museum acquisition. In a sense he was, for it was Bamberger who donated the building to the Newark Museum Association, very probably at the bulldog-like insistence of John Cotton Dana.

A particularly beautiful plaque in the collection of the Newark Museum is Flanagan's massive 195 mm. portrait of Walt Whitman which is reproduced on this issue's cover. Flanagan created the sense of the poet by his use of dramatic deep cuts and a free sweep of line. Using about half of the medallic circle, the artist cut in the portrait in a reverse S shape. The sweep of line leads the viewer's eye along the contour from upper left to lower right, allowing a pause at the deeply incised eye and nose. The overall effect is breathtaking, yet soft enough to evoke thoughts of "a spear of summer grass", or "a live-oak uttering joyous leaves".

Additional treasures at the Newark Museum are a fine grouping of European pieces which comprise the Frank I. Livright Collection, willed to the Newark in the 1920's. These include a delightful pewter medal commemorating the first rhinoceros in captivity at Nuremberg in 1748, a 1711 portrait of Philip V of Spain, and an unusual portrait of Marie Antoinette by Rivet. The Dr. William S. Disbrow Collection, acquired in 1919, includes a number of unique uniface plaquettes and medals many of which appear to have been struck as examples of the talents of an unknown artist or mint. One of these is a silver portrait of a bewigged gentleman, identified as Charles Cotton, wearing armour. It is signed T. Gosden and bears an somewhat indistinct stamp which appears to read "A.V. Fry Fec".

There are some excellent examples of late 19th century French artistry in the collection, such as Chaplain's portrait of President Emile Loubet, Roty's Statue of Liberty medal, and Georges Dupre's Ploughman at Prayer. Many of these were purchased by Dana himself. And, of course, there are the pieces which Flanagan helped Dana to acquire, among them James Earle Fraser's 1901 medallion of Augustus Saint Gaudens and Victor Brenner's smaller portrait of George Bailey Hopson.

At present, the Newark Museum is undergoing extensive renovation. Once the remodelling is complete, the Museum intends to display its medals

on a rotating basis in specially designed cases. Until then, anyone wishing to view the medal collections must make special advance arrangements with Curator Bartle. Please write to her as follows: Mrs. Dorothy Budd Bartle, Curator of Coins, Newark Museum, POBox 540, Newark, New Jersey 07101.

Footnotes

1. Bartle, Dorothy Budd "The Dana Influence", The Newark Museum Quarterly Fall, 1979 p.22
2. Miller, Samuel C., Director of the Newark Museum Forward to The Newark Museum Quarterly Fall, 1979
3. Ibid
4. Op cit, Bartle, p. 27
5. Ibid

JOHN FLANAGAN - NEWARK MEDALLIST

John Flanagan was born in Newark, New Jersey, in 1865. In the 1880's he had the good fortune to study with Augustus Saint Gaudens who encouraged him to travel to Paris where he was able to work under both Chapu and Falguiere. In 1902, Flanagan returned to the United States where he went on to design and execute a number of portrait and award medals. His non-medallic work included three reliefs at Yale University, the sculpture "Wisdom Instructing the Children of Men" on the facade of the Newark Library, a clock for the Library of Congress in Washington, D. C., and the Washington Bicentennial quarter. His long and productive life ended in 1952.

Flanagan's work is full of freshness and vitality. His subjects may be classical in nature, but they are always human in execution. He spoke of his Aphrodite (issued by Medallic Art Company in 1932) as "revealing the finer and more spiritual attributes of the goddess of love"[1], but it is clear that she is a laughing, lively - and very vital - young woman.

APHRODITE, 72 MM BRONZE, BY JOHN FLANAGAN, 1932

SOCIETY OF MEDALISTS' ISSUE NUMBER 6

A revealing self-portrait of the inner man may be gleaned from the following paragraphs. It was 1921, and Flanagan had just received the prestigious Saltus award from the American Numismatic Society. Part of his acceptance speech follows:

"This presentation recalls to me the first time I received a medal at the Ecole des Beaux Arts in Paris. The medals won throughout the school year in all the ateliers of painting, sculpture and architecture were presented to the winners on Christmas with considerable ceremony in the Hemicycle of the school. It was a grand affair. There were various prizes, and there were 50 or 60 pupils of the school, with their relatives, there to receive them. As each man's name was called, he walked up to the estrade where the officials were assembled, when one of them promptly seized him and gave him the 'accolade' - that is, he kissed him on both cheeks. I sat in considerable purturbation until my time came. When I was called I went toward the officials in fear and trembling, but the very kindly old gentleman, Prof. Froehmer, of the Louvre, who handed me the medal, contented himself with a benevolent smile and extending his hand to shake. At this presentation my fear is of another kind, that of having to make this little speech. "[2]

Footnotes

1. News Bulletin of the Society of Medalists, 1973
2. The Numismatist, May 1921, pp 212-13

AUCTION NEWS

Due to our travelling schedule, plus a couple of emergencies along the way, we have not been up to the minute with auction news this year. Sometimes, however, "better late than never" is more than an idle phrase.

One such case is the Bowers & Merena / Presidential Coin & Antique auction held at the Metropolitan New York Numismatic Convention in New York City last April. Two splendid medallic catalogues were published for the auction. Each is packed with information which collectors of American medals will find invaluable. Q. David Bowers authored the section on U.S. Assay Commission medals in the David W. Dreyfuss catalogue, and this section alone is a highly useful reference tool. There is other information in the Dreyfuss catalogue, compiled by H. Joseph Levine of Presidential Coin & Antique Company, Inc., and by Michael Hodder, which make it a book for a quiet evening by the fireside. Among the fascinating tidbits we picked up were the reason for VDB's refusal of the commission for the Taft Inaugural medal and Alice Roosevelt Longworth's

description of Calvin Coolidge's visage (he looked, she said, as if "he had been weaned on a pickle").

The second and somewhat smaller catalogue is of the Julian Leidman collection. The text describing the many historic 18th and early 19th century American medals reads like a history book - and a very good one at that.

The auction was major in scope. The Dreyfuss collection of well over 1000 American medals was one of the finest of its kind. Among the most important pieces were the massive (9" and 9 7/8" respectively) obverse and reverse bronze galvanos of Augustus Saint Gaudens' Theodore Roosevelt Inaugural medal. Described as "easily the most spectacular items in the Dreyfuss Inaugural Collection", the pair sold for the equally spectacular sum of $12,100.00. A 4 1/2" terra cotta portrait of Benjamin Franklin by Jean Nini fetched just under $500.00, while the Charles Muller "Defense of Fort Sumter" medal - the unique 6" bronze which was awarded to Major General Anderson himself - brought nearly $1000.00.

In the Leidman section of the auction, a "Choice Extremely Fine" silver Grant Peace Medal by Anthony Paquet sold for $1430.00, and C.C. Wright's portrait of Major General Winfield Scott went for $385.00. Another prize piece by Wright was the unique silver Declaration of Independence medal. The massive 90mm struck piece sold for $2310.00.

Presidential Coin & Antique has since run a summer auction which closed on August 11, 1986. Included were a portrait plaque of Joseph Leidy by John Sinnock, a rare Pan-Pacific Faithful Service Medal dated 1915, and a number of Indian Peace Medals. European and British artists represented in the sale included Prudhomme, Adolf Lindberg, and Effie Stillman. The most unusual piece was the Huey Long "Toilet Seat" medal which was expected to fetch between $750.00 and $1250.00.

To get in on future Presidential Coin & Antique mail bid sales, contact H. Joseph Levine, 6204 Little River Turnpike, Alexandria, Virginia 22312. There is a small charge for catalogues and "prices realized' lists. Presidential has a limited number of copies of the Dreyfuss Sale Catalog for sale. The soft cover price is $10.00; the hard cover book (an edition of 225) is $49.95.

MORE AUCTION NEWS...

World Art Medals latest Mail Bid Sale closes October 4, 1986. Prime lots include a circa 1780 Wilhelmus de Wykeham Academic Award Medal by Milton and an "extremely rare" Goetz portrait of Adolf Hitler. Also included is John Flanagan's 1912 Titanic Commemorative: Thanks of Congress to Arthur Henry Rostron with its swirling and dramatic reverse of the rescue at sea.

If you are not yet on World Art Medal's mailing list, we encourage you to remedy that lack by writing today to: World Art Medals, POBox 6601, Philadelphia, Pennsylvania 19149.

THE NATIONAL GALLERY, REVISITED

In the June, 1986 issue, we mentioned that Graham Pollard is engaged in producing a catalogue of the Widener collection at the National Gallery. Douglas Lewis, Curator of Sculpture at the Gallery, hastens to inform us of our error. He tells us that Dr. Pollard's book "will embrace all the NGA's medals - Kress, Widener, and later acquisitions - in a definitive catalogue raisonne".

Assistant Curator of Sculpture, Alison Luchs, adds the following details: "A future volume by Dr. Lewis will catalogue all the plaquettes [at the National Gallery]. [Furthermore] a guidebook to the installation is available with all the objects on view listed and a substantial number illustrated: Carolyn C. Wilson and Douglas Lewis, Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art, Washington, 1983." To obtain a copy, write to the Book Store, National Gallery of Art, Washington, DC 20565.

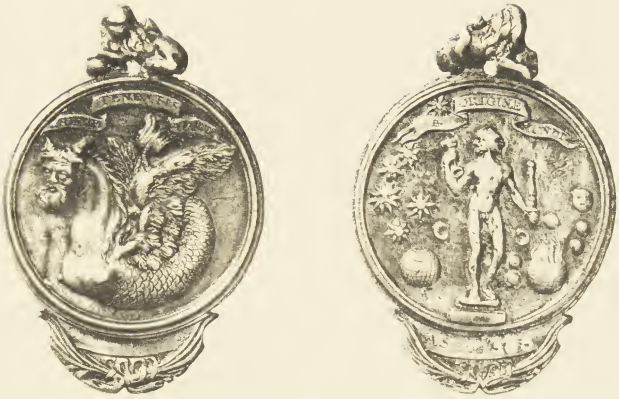
The Medallist regrets any misleading statements and is grateful for Dr. Lewis' and Dr. Luchs' corrections.

MYSTERY MEDAL # 5

We hope that the owner of Mystery Medal #5 is still in possession of that rather odd piece, for we think he will be pleased to learn that a near duplicate is to be found in the Samuel H. Kress Collection at the National Gallery of Art in Washington, D.C.

Classified as a plaquette rather a medal because of its "protruding elements", a recumbent lion at top and crossed palm branches at bottom, the bronze does not appear in Hill and Pollard's book on the Kress Collection of Renaissance medals. Rather, it is filed away among a group known as "Reliefs, Plaquettes, Statuettes, Utensils, and Mortars", the subtitle of John Pope-Hennessy's book Renaissance Bronzes from the Samuel H. Kress Collection. It is number 381 in the collection, and is described on page 105 of the book.

Mystery Medal #5 lacks the protruberances which decorate Number 381. MM #5 has blank scrolls, while



Obverse: Allegorical Plaquette; Reverse: Allegorical Plaquette; Anonymous ITALIAN, XVI century; National Gallery of Art, Washington; Samuel H. Kress Collection (Date: first half 16th century; Bronze with medium brown patina; irregular: .085 x .058)

381's scrolls bear the following legends: RISUM TENEATIS AMICI (obverse) and AB ORIGINE MUNDI (reverse). Pope-Hennessy quotes the following verse (1-5) from Horace's Ars Poetica to explain the "grotesque monster":

Humano capiti cervicem pictor equinam jungere si velit, et varias inducere plumas undique collatis membris, ut turpiter atrum desinat in piscem mulier formosa superne, spectatum admissi risum teneatis, amici?

Pope-Hennessy continues:

"The iconography of the reverse is unexplained. Though assigned by Ricci to Italy, the plaquette is possibly Northern. In either event it dates from the end of the first or from the second quarter of the sixteenth century."

We wish to thank the National Gallery of Art for kind permission to reproduce the photographs herein, with a special thank you to Dr. Alison Luchs for her her special attention to the project.

PUT IT ON THE LIST! If you wish to receive more mail having to do with medals, send your name and address to the following two dealers. The first, INGRID O'NEIL, specializes in European medals with a particular emphasis on Olympic commemoratives. A recent sales booklet featured 26 Argentinian medals, a number of fanciful creations by Karl Goetz, and a half dozen pieces pertaining to medicine. Also unusual are the number of Meissen porcelain [illegible] which included a Maria Magdalena [illegible] commemorative and a 1922 portrait of Count Zinzendorf.

Clearly indexed by type, unillustrated but with good, crisp descriptions, the lists are available at no charge from: Ingrid O'Neil, POBox 962, East Lansing, Michigan 48823.

Floridians JOHN and BARBARA STRIBHEI also send out several sales lists a year. Medal collectors will have to wade through a few pages of coins, [illegible] store cards, and an occasional peculiarity such as an opium weight, to net a bit of medallic art. The Fall/Winter 1986 list includes such tempting treasures as the Star-Spangled Banner Centennial medal issued in 1914 by Whitehead & Hoag, a 1935 Belgian Kennel Club plaquette featuring the head of a Saint Bernard by Devreese, and five Society of Medalists issues. Everything is divided neatly into catagories, such as Photography, Air, and Sports. Under the Automobile & Related heading, we spotted this gem: "1935, Chevrolet Trucks, Pike's Peak Champions (truck driving up a mountain) Rv (logo) Record Non-Stop Pikes Peak Climb, 26 Minutes 12 Seconds. Sept. 6-7, 1935. Bronze, EF, 32mm."

The Stribheis' lists are also without photographs. To obtain two free lists, write to: John and Barbara Stribhei, POBox 20438, St. Petersburg, Florida 33742.

A GLOSSARY OF MEDALLIC TERMS, Part Two
BY HEDLEY BETTS

CABINET FRICTION Slight wear on the highest points of a medal caused by friction between it and the receptacle in which it is contained, for example the tray of a cabinet.

CARAT Originally a small weight used by jewellers. Applied to gold it indicates the purity of the metal. 24 carat gold is pure. The purest gold used in striking medals is 22 carat, i.e. 22 parts gold to two parts alloy.

CARTOUCHE A decorative area, often in the form of a scroll, with space for an inscription or emblem. Such devices are frequently found on prize medals engraved with the recipient's name.

CAST Description of a medal that has been made by pouring molten metal into a mold.

CHASING The process by which imperfections are removed from the surface of a medal with the help of a chisel-like tool.

CHRONOGRAM An inscription or legend in which some letters, representing Roman numerals, are larger than the others. When added together these numbers reveal a date.

CLICHÉ A one-sided medal, usually an electrotype. Most were produced in France in the nineteenth century. They are sometimes glazed or sunken into trays contained in a book-like box.

CONFRONTED (Same as VIS-A-VIS) Face to face; two portraits facing one another.

CONJOINED (The same as ACCOLATED and JUGATE) Two or more portraits facing in the same direction and overlapping.

COPPER (Sometimes abbreviated CU from the Latin cuprum, but more often in numismatics AE from the Latin aes). A reddish-colored metal.

COUNTER (Virtually the same as JETON or RECHENPFENNIG) A coin-like piece originally used as an aid in performing calculations. In more recent times, counters were sometimes used in games.

DAMASCENED (Same as PARCEL-GILT) Description of a medal with part or all of its relief gilded, but wih its fields ungilded.

DEVICE The main element of the design on a medal, for example, a portrait, scene, or shield.

MYSTERY MEDAL # 6

The owner of this circa 1810 geographical medal is seeking any information which can be provided regading maker, exact date, reason for issue, etc. It is of whitemetal and measures 74 mm. The obverse bears a map of the eastern hemisphere, the reverse of the western hemisphere. Described as "remarkably accurate and detailed", the obverse map includes New Holland (Australia) while the reverse shows the Sandwich Islands (Hawaii). Although unsigned, the medal is attributed to the Birmingham, England firm of Sir Edward Thomason.

ENCLOSED IS MY $5.00 CHECK, PAYABLE TO E.J. LEOTTI, EDITOR, FOR A ONE-YEAR'S SUBSCRIPTION TO 'THE MEDALLIST'

NAME_____

ADDRESS_____

CITY_____

STATE_____ ZIP_____

MAIL TO: E.J. LEOTTI, EDITOR
THE MEDALLIST, POBOX 566132
OCEANSIDE, CA. 92056

THE MEDALLIST

VOLUME 3, NUMBER 3, DECEMBER, 1986. PUBLISHED QUARTERLY AT OCEANSIDE, CALIFORNIA

63 mm BRONZE

CAESAR, DUC DE VENDOME BY JEAN D'ARMAND, CALLED L'ORPHELIN, 1650

For those of you who have been squinting at the tiny photograph of the medal in our masthead, trying desperately to figure out what it is, we reproduce it here a little larger than life. Its subject, as the legend around relates, is CESAR DVC DE VANDOSME PAIR GRAND MAISTRE CHEF. Caesar was born in 1594, the bastard son of Henri IV and Gabrielle d'Estrees. Caesar received the duchy of Vendome from his father when he was a child of four, and grew to be a man of some power. After hiring assassins who failed in an attempt to kill Cardinal Richelieu, Caesar was exiled from France. He returned to his native land

MISSOURI NUMISMATIC SOCIETY
5005 SO. GRAND AVE.
ST. LOUIS, MISSOURI 63111
481-7630

in 1643 following the death of Louis XIII. He became Admiral of France, Superintendant General of Navigation and Commerce. He died in 1665.

Although the medal is unsigned, it is probably the work of Jean D'Armand called L'Orphelin. In "Les Medailleurs Francais" author F. Mazerolle cites a medal signed by this artist (L'ORFELIN F.) with the same obverse. Although the reverses differ, the legend around is the same: ET SVRINTENDANT GNAL DE LA NAVIGATION ET COMMERCE DE FRANCE. The reverse of the medal cited by Mazerolle bears the arms of Bourbon-Vendome, while our reverse features two eagles in flight and the words: PATRIO PAR A LA VIGORI. The signed Orphelin medal is dated 1650. Both medals measure 63 mm.

Jean d'Armand was born around 1600 and died in 1669. He worked as an engraver for Marie de Medici and at the Mint of Riom, succeeding Briot as Chief Engraver at the Paris Mint in 1630. In 1646, he stepped down from the high office, but continued to work as a designer of coins and medals. Few signed pieces by him are known. His Anne of Austria is Number 575 in Hill and Pollard's book "Medals From the Samuel Kress Collection". Also pictured but not listed in the text is 575A of Cardinal Richelieu by this artist.

Forrer quotes Mazerolle as saying that Armand (or L'Orphelin) was "very inferior" to Guillaume Dupre, an unarguable statement. Dupre's people burst from their medallic background, fleshy, vital, alive. L'Orphelin's work is much more subdued, possibly because he was incapable of carving out such vitality, or perhaps in an attempt to lend a bit more dignity to his subjects. Certainly, von Caesar has an air of great decorum. We would never suspect him of being reputed to "favor buggery", as one source reports delicately.

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Encyclopaedia Britannica, 14th Edition, 1929, Vol 23, p 41.
Forrer, Leonard, "Biographical Dictionary of Medallists", Vol I, pp 509-510, Vol IV, pp 329-330.
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Vincent, Clare, Curator, Western European Arts, the Metropolitan Museum of Art, New York, 1963 Correspondence.

IN DEFENSE OF MEDALLIC ART

By Irwin Batter

Medals are works of art. They have been crafted with the same care and imagination as any painting or stone sculpture. True, they were created to be issued in multiplicity. This duplication makes them no less in the eye of the beholder than if he were seeing the original.

I do not mean to confuse commercially produced medals such as are foisted off on the consumer these days by some "famous mints". I am talking about medals created by sculptors who sign their names and are proud of their work. No other art form as executed by such masters is available to the common man at a comparatively low price. As Professor Charles Seymour of Yale University once said, "I will probably never own a Rembrandt, but I could own a Pisanello."

Our world has become so populous that every piece of art or craft previously created becomes rarer in comparison to rarity in each preceding previous year. When one finds and buys a medal no longer being issued, one has collected a work of art that is rare and becoming rarer.

Consider carefully the portrait medal. This small artwork encompasses the effort of the artist as though it were as large as any public work of art. It includes all the delicacy of detail as the artist may wish to include or may express the minimalist tastes of the later artists. The skilled medallist brings out the depth of personality of the subject, the artifacts and symbols of the subject's life or accomplishments. In solid metal, he can convey to us the crispness of a celluloid collar, the diaphenousness of a gown.

The portrait medal is no "bijou de moment" to be glanced at casually and then tossed in the drawer to be forgotten. The portrait medal assures us of the centrality of man. It is the ultimate expression of humanism in art. No other art form creates a deeper expression of personality nor is there a more durable form for that expression.

More of these glorious medals should be shown to the public. More information about them should be made available to the public. Docents should become informed about medals.

How can we effect a change in museum's attitudes towards the medal? I don't know for sure but I believe that curators of museums are influenced by demand and information given them just as anyone else. Publications such as "The Medallist" should be placed upon curators' desks. If you are a collector, dealer, or simply an admirer of medals as an art form, you can ask the proper curator at your local museum of art to display medals and provide information about them. If your local museum has no medals then perhaps a library or historical society does. Talk with them - it can only help.

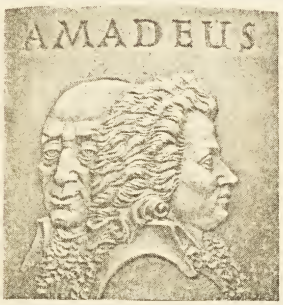
IB

Mr. Batter has been a student of the Renaissance medal for more than thirty years.

SOME NOTES ON MEDALS - The following is the latest in our ongoing series about famous musicians who have been further immortalized in medallic portraits by famous sculptors.

WOLFGANG AMADEUS MOZART

Thanks to the popularity of the recent Broadway play and subsequent Hollywood film, 'Amadeus', much of Mozart's life is as familiar to us as are the exploits of modern rock stars. For those of you who have somehow managed to avoid all this fuss and fury there follows a brief outline of the composer's life.



"AMADEUS" BY ALEX SHAGIN, 90 X 93 MM, CURVED BRONZE

Wolfgang Amadeus Mozart was born in January of 1756 in Salzburg, Austria. Under the stern tutelage of his composer father Leopold, little "Wolferl" was playing, singing and composing at an age when most children are still struggling with their ABC's. Fame came early as well. Emperor Francis I, seated next to Wolferl as the plump five-year-old fingers wrested melody from the hapsichord, gushed over "my little magician". Upon meeting the future Queen of France, Marie Antoinette, the young genius announced boldly and solemly, "When I grow up I will marry you."

By the time he was eight, Wolfgang's compositions included an anthem presented to the royal family at the British Museum, several sonatas and a symphony. When he was fourteen, he astonished the world by successfully conducting his own operatic composition at La Scala. But the young man with the ear "so delicate that loud sounds made him physically ill" was incapable of utilizing his genius to run his own life. As his first biographer, Friedrich Schlichtegroll wrote in 1793, Mozart "early became a man so far as his art was concerned, but he always remained in almost all other matters a child".

From 1779 to 1781 Mozart worked as court organist and composer in Salzburg. After a falling out with the archbishop, he moved to Vienna where he married Constanze von Weber, a silly flirt of a girl with no dowery to contribute to the union. The marriage displeased Leopold, and relations between father and son remained strained ever after.

During the next -and last - decade of Mozart's life his musical output was tremendous - almost feverish, in fact. In 1782, Emperor Joseph II commissioned a comic opera, "The Abduction from the Seraglio" which was an immediate success. Others quickly followed - "Le Nozze da Figaro" in 1786, "Don Giovanni" in 1787, and "Cosi fan tutte" in 1790. "The Magic Flute" was his grand finale. Less than two months after its first public performance, Mozart died. He was 36 years old. His death has been attributed variously to overwork, kidney failure, tuberculosis, and, most titillatingly, poison at the hands of fellow composer and arch rival, Antonio Salieri. Following the cheapest of funerals, the body of the young genius was laid to rest in an unmarked common grave.

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AMADEUS

BY ALEX SHAGIN

Alex Shagin describes his plaquette as "Mozart overshadowing Salieri in the background to raise music to a heavenly sound".

Mr. Shagin continues, "Even before the movie and the Broadway play, I knew about the rivalry between

Mozart and Salieri from the famous poem of Alexander Pushkin, which is very popular in Russia. I strongly believe that creative people have to fight mediocrity on each and every level of life because Harmony and Truth are more important than wealth and popularity.

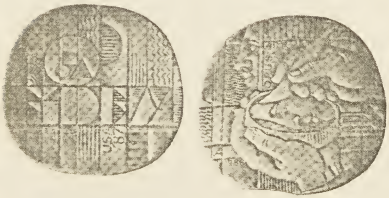
I see genius as the engine that lifts up the spirit, so to me, the medal is also like a gravestone, again defying gravity to lift Mozart's spirit from the ground. It makes his spirit immortal."

He continues, "The obverse of the bronze piece depicts an ethereal Amadeus in profile with his rival lurking behind him. Salieri is the symbol of conformity that tried to stifle Mozart's creative genius."

The reverse shows Mozart's hand raising his "magic" flute towards a heavenly crown of laurel.

ALEX SHAGIN, CREATOR OF "POETRY AND JOURNALISM IN METAL"

Alex Shagin, who was born in Russia in 1947, is fast making his mark as one of the finest and most prolific medallists in the world. Since coming to the United States in 1979, he has created some seventy medallic works "dedicated to outstanding events and personalities in fine arts, Olympic sports and modern history". Shagin creates his models in the exact size of the finished medal, most of which are no larger than 3 1/2 inches, and some, like his George Sand commemorative, as tiny as 1 1/4 inches. He supervises the foundry castings, then hand-patinates, and signs and numbers each piece himself.



FIDEM 50TH ANNIVERSARY MEDAL DESIGNED BY ALEX SHAGIN

Shagin's recent honors include having been chosen by FIDEM to design its 50th Anniversay Medal, described by him as a "tribute to an artform that has survived and thrived for thousands of years despite those who sometimes have tried to supress it". His "One Planet" has been selected by Joseph Veach Noble of Medallic Art Company as the Fall, 1986 Society of Medallists issue, the fourth in the Society's brilliant new series.

Shagin's work is both bold and powerful. The brooding face of Leonardo, his visionary eyes gazing towards the future, fills almost the entire surface of Shagin's tribute to the Renaissance genius. His Modigliani portrait looms large before the full breasts and belly of the painter's nude model. The model's form is thrust through the medal, so that when the medal is reversed, we see her back and buttocks as she stands posing for the smocked painter. Shagin's sculptured rendition of the nude modal is in the style of a Modigliani painting with its simple lines and elongated torso. Shagin's portrait of Pisanello has all the dignity and clarity of a Pisanello composition. The shape, rectangualar rather than round, is well chosen as a compliment to the features of the face and the form of the odd, tall hat.

But perhaps the most exciting aspect of this young medallist's work is his innovation of the medal as a free-standing piece, or "mini-monument". "Amadeus" is 6 mm thick and slightly curved so that it stands on its own. A piece dedicated to Bach utilizes the reverse high relief of an organ to keep it upright, and "Chagall" is a palette balanced upon the painter's hand.

The idea of the free-standing medal is to inspire the collector to display it on his mantlepiece, coffee table, or bookshelf, an idea we applaud long and loud. We agree with Alex Shagin that medals should be "lifted out of numismatists' dusty drawers and museum cases" to take their rightful place in the open where they can speak their messages to the world.

Brochures describing Shagin's medals and "mini-monuments", as well as the art works themselves, may be obtained directly from the artist. Please write to: ALEX SHAGIN, 1319 Havenhurst Drive, Suite One, Los Angeles, California 90046.

FIDEM '87 TO BE HELD IN COLORADO SPRINGS NEXT SEPTEMBER

FIDEM, or Federation Internationale de la Medaille, will celebrate its Fiftieth Anniversary at the Congress to be held in Colorado Springs, Colorado from September 11 - 14, 1987. Part of this extremely exciting event will be a series of lectures dealing with both the art of the medal and its history. There will also be workshops in which artists will demonstrate their varied skills and techniques.

Some of the finest medals of recent years will be on display - representing artists from around the world. The main exhibition, which will consist of works cast or struck since 1980, will remain in

Colorado Springs for several months. A smaller grouping of three hundred medals - the cream of FIDEM'S fifty year crop - will travel to four U.S. museums after the close of Congress '87.

More details on FIDEM '87 will follow in the next issue of 'The Medallist'.

HOW TO JOIN AMSA - AND FIDEM, TOO

As everyone should know by now, AMSA is the acronym for the American Medallic Sculpture Association, an organization devoted to the promotion of contemporary medallic art. Among the benefits of belonging to AMSA is a subscription to its fine semi-annual journal "Medallic Sculpture". Recently, AMSA added another membership incentive - a painless way to join Paris based FIDEM. Membership in FIDEM will allow one to attend Congress '87 at a reduced registration fee. FIDEM members will also receive a copy of its scholarly publication, "Medailles".

Rather than paying FIDEM directly in French francs, you may mail your membership dues in American dollars to AMSA which will handle the conversion. If you are a medallic artist, membership in FIDEM will cost you $11. To apply for a membership as an associate, or non-artist, the cost is $17. Annual membership in AMSA is $25. Send your business card and a check for the combined total to: George Cuhaj, AMSA Treasurer, POBox 6021, Long Island City, NY 11106.

ANS SEEKS PAPERS FOR SYMPOSIUM

The American Numismatic Society will hold a symposium entitled "The Medal in America" on September 26 - 27, 1987, at its New York City museum. Abstracts for 30 minute talks dealing with the art and history of the American medal are currently being sought. The talks, with appropriate illustrations, will be published at a later date.

Anyone wishing to submit an abstract should do so no later than March 1, 1987, to: Alan M. Stahl, Curator of Medals, American Numismatic Society, Broadway and 155th Street, New York, New York 10032.

GENA CELEBRATES TWENTY-FIFTH - MEDAL COMPETITION OPEN TO ALL

The Great Eastern Numismatic Association, Inc., better known as GENA, will be twenty-five years old in 1987. In celebration of this event, GENA has announced a competition for the reverse design of a high relief commemorative. The obverse will be a design sculpted by Frank Gasparro in 1963, which is reproduced here.

PLASTER CAST OF FRANK GASPARA'S DESIGN FOR OBVERSE OF GENA MEDAL. PHOTO BY JAMES K. BRANDT.

In a unique twist, GENA has decided to open the competition to non-professionals as well as to professional medallic artists. Selection of the design will be based on submission of drawings to be received by the Medal Committee no later than January 17, 1987. The prize for this segment of the competition is a cash award of $250.

If the winner is able to submit an acceptable plaster model of his or her design by April 15, 1987, he or she will be awarded an additional $500. Otherwise, GENA will select a medallic artist to adapt the design. For complete rules of the competition, please write to James K. Brandt, GENA Medal Chairman, POBox 787, Pearl River, New York 10965.

ZEPPELIN CATALOG IN THE OFFING

Allan R. Bergman of Euclid, Ohio, is hard at work on a book that many collectors will look forward to - a catalog of zeppelin medals. At present, Mr. Bergman has information on "perhaps 90 % of all the known medals". He plans to illustrate the catalog with Zeppelin Post Cards, pins, and other memorabilia, as well as with photographs of the medals themselves. A pricing guide, based on prices realized in recent auctions, will be an important feature of the book.

Mr. Bergman writes: "The medals start with an aluminum one of LZ 1 in 1900 going to LZ 130 in 1938 - all German, of course. They come in all sizes, shapes, and of course different metals. I like the WWI the best as these medals tell a great story, sometimes not factual, as German propaganda was rampant."

Mr. Bergman would appreciate hearing from any

KAPITAN LEHMANN

ZEPPELIN DISASTER, 1937

BY KARL GOETZ

collector who is able to supply information on zeppelin medals in his possession - particularly mintage figures if those are known. His address is: Allan R. Bergman USMC Ret., 28100 Coolidge Drive, Euclid, Ohio 44132.

AUCTION NEWS

Hedley Betts' November 23, 1986 auction is divided into two parts. The first segment is composed of thirty-six medals whose common theme is science and medicine. These include a Louis Pasteur Memorial by Vernon Peter, Anton Scharff's portrait of Anton Drasche, and Georges Prudhomme's plaquette of Dr. A. Gilbert. There is also an example of Karl Goetz's 1910 fantasy, "Halley's Comet", described as "Very Scarce" and expected to fetch $250. The oldest medal in this highly collectable grouping is Jean Dassier's 1691 struck copper portrait of Ismael Boulliau.

The second and larger portion of the Betts auction consists of miscellaneous world medals. One of the more curious pieces is The Murder of Sir Edmundbury Godfrey by George Bower. Other major works include Lorenz Natter's 1691 George III Coronation Medal in silver and estimated at $300., Norbert Roettier's portrait of James III, also in silver, at $500., and the 1913 R.F. Scott Antarctic Expeditionary Medal by Frank Bowcher, at $500.

Also listed in the catalogue are a number of publications which Mr. Betts has available for sale, many of them at special reduced prices. If your library doesn't include Leonard Forrer's "Biographical Dictionary of Medallists", you will be happy to learn that you may purchase the most recent reprint of the eight volume set. Of additional interest are two pre-publication works for which Mr. Betts is taking advance orders. The first is an updated and edited index of the Forrer dictionary by Mrs. J.S. Martin of the British Museum. The second is C. Wolfandt's three volume set: "Christian Wermuth, ein deutscher Medailleur der Barockzeit".

To obtain further information, write or telephone as follows: Hedley Betts, POBox 416, Campbell, California 95009; 408-374-3630.

MORE AUCTION NEWS

Prices realized in World Art Medals' October 4, 1986 Mail Bid Sale included $425. for the "extremely rare" Goetz portrait of Hitler, and $525. for Flanagan's dramatic Titanic commemorative. Art medals continued to attract eager bidding, with the dreamlike 1889 Society of Friends of the Medal plaquette bringing $100., twenty-five percent over estimate. John Crocker's 1732 dual silver portrait of George II and Caroline sold for $430., and the Japanese silver Taisho commemorative brought $225.

World Art Medals will hold its next auction in conjunction with the New York International Numismatic Convention on December 14, 1986. Featured is a David d'Angers portrait of Lafayette laureate. Medals by David are rarely seen at auction, and this large 165 mm bronze is expected to fetch $325. Also featured are two Danish silver medals of Frederick V, and a select group of silver Art Union of London medals.

To obtain a catalogue, drop a line to: World Art Medals, POBox 5601, Philadelphia, Pennsylvania 19149.

A GLOSSARY OF MEDALLIC TERMS BY HEDLEY BETTS WILL CONTINUE IN OUR NEXT ISSUE -

ALSO IN OUR NEXT ISSUE - MORE IN THE SEARCH FOR MISSING WORKS BY VICTOR DAVID BRENNER.

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THE MEDALLIST

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THE AMERICAN TELEPHONE & TELEGRAPH COMPANY'S
THEODORE NEWTON VAIL MEDAL
BY A. A. WEINMAN

60 MM BRONZE

AWARDED IN 1936 TO EVELYN LOUISE MANCIET

MISSOURI NUMISMATIC SOCIETY
5009 SO. GRAND AVE.
ST. LOUIS, MISSOURI 63111
481-7630

Photographs Courtesty the Bandon, Oregon Historical Society

THE VAIL MEDAL FOR NOTEWORTHY PUBLIC SERVICE was designed for the American Telephone and Telegraph Company by A. A. Weinman in 1921. On the following pages, we present the stories of three people intimately connected with the medal - Weinman, the designer, Theodore Vail, the honoree, and Evelyn Manciet, the heroic recipient of the medal pictured here.

THE "MOST ARTISTIC NATURE" OF A. A. WEINMAN

Adolph Alexander Weinman was born in Karlsruhe, Baden, Germany in 1870, and came to the United States when he was ten years old. Six years later he was apprenticed to a New York sculptor named Kaldenberg who taught him to carve in ivory and wood. He augmented this study with classes at the Cooper Union, and when he was twenty, Adolph entered the studio of French born and trained sculptor, Philip Martiny.

In 1895, Weinman moved to Olin Warner's studio. Warner, who is perhaps best remembered for his medallic portraits of American Indians, made quite an impact on the younger man. Together they modelled the bronze doors for the Library of

Congress, but before the year was out, Warner died suddenly. The "orphaned" Weinman was given a new home by the master of bas-relief, Augustus Saint-Gaudens.

(That Saint-Gaudens thought highly of his pupil is evidenced by his words in a letter to Theodore Roosevelt in which the ailing sculptor proposed Weinman as the man to complete the design of the Roosevelt Inaugural Medal. Calling Weinman "the best man fit to execute it in this country", Saint-Gaudens went on to supply a character reference: "He is [of] a most artistic nature, extremely diffident. He is also supple and takes suggestion intelligently.") 1

When Saint-Gaudens sailed for Europe in 1898, Weinman packed up his chisels and gravers once more and moved to the studio of Charles H. Niehaus. This was his longest association with another sculptor, ending after five years in 1904 when Weinman became junior partner to Daniel Chester French. One of the collaborations with French was "The Continents" on the New York Customs House. French, who could well afford to be magnanimous, allowed the younger artist to sign: "Assisted by A.A. Weinman". In 1906, Weinman ended his twenty years of apprenticeship embarking at last on his own monumental career.

Weinman's larger works include the Union Soldiers and Sailors Monument in Baltimore, a Napoleon-like monument to General Alexander Macomb in Detroit, and a delightful Narcissus as a young faun at Brookgreen Gardens in South Carolina. It is difficult to walk more than a block or two in our nation's Capitol without encountering a pedimental frieze or a piece of sculpture by A.A. Weinman.

It is Weinman's medallic art that charms us the most. From his earliest effort, an 1896 portrait of his mother, her sharp prominent nose balanced by her white wisps of hair drawn into a braided bun, to a 1915 relief of his four-year old daughter in knitted cap and sweater, we see an artist clearly at home with - and in love with - this branch of art. Of special appeal is his 150 x 120 mm bronze plaquette of son Bobbie seated in a highchair and holding tight to his teddy bear.

Weinman's 1907 American Institute of Architects medal harks back to classical days with its triple portrait obverse of Ictinus, Phidias, and Polygnotus (architect, sculptor and fresco painter of the Parthenon), above a compass, triangle, brush and graver, while a striding eagle with upraised wings fills the reverse. Another effective adaptation of classic Greek artistry is Weinman's gold medal for

the NATIONAL INSTITUTE OF ARTS AND LETTERS. The obverse bears a profile of Apollo laureate, graceful and proud, while the reverse is simplicity - the Lamp of Knowledge above the Institute's name. Both of these pieces show the influence of the late nineteenth century French school passed to Weinman through Martiny, French, and Saint-Gaudens.

Perhaps best known to devotees of the medal is Weinman's design for the American Numismatic Society's J. Sanford Saltus Award. A nude nymph kneels beneath a young sapling, intent on carving the medallic model in her left hand. Surrounding her is the Society's motto: PARVA NE PEREANT, with ANS and the oak leaf symbol in the exergue. The reverse is Pegasus in flight above the moon and clouds. Weinman must have been especially pleased with his flying horse, for he used it on a large medallion on the facade of his Long Island studio.

It is only fitting that Adolph Weinman was one of the recipients of the Saltus Award "for Signal Achievement in the Art of the Medal". He was also awarded the Fine Arts Medal of the American Institute of Architects. His son, Robert Weinman, is also a well-known sculptor and medallic artist. A.A. Weinman died in 1952.

A MAN OF VISION AND IMAGINATION, THEODORE VAIL

The subject of the American Telephone and Telegraph Company's Vail Medal is its first president, Theodore Newton Vail. Born in Ohio in 1845, Vail went to work as a Union Pacific telegraph operator when he was in his twenties. By 1875, he had risen to general superintendant in the railway mail service, establishing the first Fast Mail Train which ran between Chicago and New York at a record-shattering speed of 41 mph. In 1878 he was selected as general manager of a newborn company called Bell Telephone, a position he resigned in 1885 to become president of another newcomer, AT&T.

Following a temporary retirement during which Vail developed a water power plant in Argentina and a railway system in Buenos Aries, he returned to AT&T in 1907. For the next twelve years, he worked to transform the telephone from a novelty to a necessary and important part of everyday life. In 1919, ill health caused Vail to resign the AT&T presidency. He died in 1920 at the age of 73.

A MEDAL TO HONOR THE MAN OF VISION

In memory of the man whose ideal in life was to serve the public, the American Telephone and Telegraph Company established an award foundation. A. A. Weinman was chosen to design the award, "The Vail Medal for Noteworthy Public Service". The medals were first struck in 1922 by Medallic Art Company of New York in gold, silver, and bronze to be awarded, along with a monetary sum, to deserving AT&T employees throughout the United States, people whose heroic actions embodied Vail's ideal. Up until divestiture a few years ago, 2,698 medals had been awarded. Today, each regional company continues the program.

An article in the May, 1922 **Numismatist** hailed the Vail Medal as "one of the most noteworthy and important industrial issuances" of recent years, noting that the portrait was considered to be an excellent likeness of Theodore Vail by friends "who knew him in active life". It named the three figures on the reverse as representing Service, Devotion to Duty, and Loyalty to Service, stating rhapsodically, "They are speeding the winged message over the wires". 2

International Studio critic Whitney Allen, not to be outdone by such effusion, expressed his awe in a February, 1926 article: "The Vail Telephone medal by A. Weinman harmonizes the classical note with so modern a thing from man's hands as an electric cable whose message-carrying power is fittingly represented by the attribute of the wings of Mercury." 3

THE "CONSPICUOUS COURAGE" OF EVELYN MANCIET

The deserving recipient of Vail Medal Number 960 was Evelyn Louise Manciet, senior switchboard operator in the small coast city of Bandon, Oregon. On a night of horror in September, 1936, Bandon was almost totally destroyed by a raging out-of-control forest fire. At least 21 people lost their lives, and 2500 were left homeless. One woman died in an attempt to rescue her electric washing machine. Another woman saved herself and her ailing husband by covering both their bodies with blankets and boards at the foot of a steep ravine. Many people escaped by driving their cars onto the hard-packed beach. There they buried themselves in the wet sand while "black smoke from the burning tires and exploding gasoline tanks" added to their nightmarish ordeal. 4

Firefighters struggled in vain to halt the wind-borne inferno as "wooden building after wooden building pyramided the flames to hundreds of feet high while concrete structures crumbled into a rubble of red hot stone and cement." Firefighter Forest Norton was quoted as saying, "When the last hose burst and the fire truck caught fire, Nickerson and I looked around and found the street deserted. We stumbled to the nearby river jetty where I fell over a rock and sat down by the water to rest. My face was seared and my eyes burned so badly that I could hardly see." 5

While the firefighters were down to their final desparate minutes, Evelyn Manciet was heroically hanging on at her telephone switchboard post on the second floor of the First National Bank. As Bandon Western World reporter Jim Dissette tells it, "Even as the windows of the bank building blew out and the roof caught fire, she continued to call out for help. The copper telephone wires began to melt, filling the air with toxic fumes. After the last desperate call she could risk, she threw the switchboard out the window and jumped after it." 6

Evelyn Marie Manciet was born in Bandon on January 30, 1910, one of seven sisters. Sometime after the Bandon fire, she married and moved to California. She died in 1957.

Today, Evelyn Manciet's Vail Medal, along with other memorabilia from the 1936 fire, is on display at the Bandon, Oregon Historical Society's Coquille River Museum in the beautiful resort town of Bandon-by-the-Sea.

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1. SG, p 723.
2. NUM, pp 234-5.
3. IS, p 63.
4. CB, p 9.
5. Ibid, p 7.
6. JD, p 41.

"NEW" BRENNER PLAQUES DISCOVERED IN NEW YORK

We reproduce here one of a pair of bronze plaques by Victor D. Brenner (1871-1924) which recently turned up in New York. The plaques are large works, each measuring 12 1/8 x 8 3/4 inches. The second half of the pair is, of course, the Peacock / "Messieurs les Ennemis!" design which appears as the reverse of Brenner's well-known Whistler plaquette (Smedley # 62) which was executed in Paris in 1905.

Sharp-eyed Brenner afficianados will be quick to spot something different about the Whistler plaque shown here. Rather than the familiar inscription PAINTER ETCHER / AVTHOR which appears on the plaquette, the wording on the New York plaque is PAINTER ETCHER / WRITER. Out of the many photographic reproductions of the Whistler plaquette, we have been able to unearth just one which bears the word WRITER. It was published in **L'art decoratif** in 1907. Most early records such as the 1907 catalogue of the Grolier Club Exhibition of Brenner works do not contain photographs nor do they offer descriptive detail, thus we have no way of knowing when the change was made. Exactly when, and, more puzzlingly, why, Brenner altered the die will probably remain a mystery.

As to the existence of the large pair of Whistler plaques, our speculation is that they were executed for use at the entryway to one of the 1905 Whistler Memorial Exhibitions. The exhibitions were held in London, Paris, and Boston. We have seen photographs of part of the installation in Boston. There is no hint of a plaque by Brenner. If anyone has evidence to the contrary, or any knowledge of the Paris and London events, we would greatly appreciate hearing from him.

The bronze Whistler plaques were recently purchased by Conner-Rosenkranz of New York City. The firm plans to offer the pair to a museum.

CONNER - ROSENKRANZ, DEALERS IN AMERICAN SCULPTURE

The Manhattan firm of Conner-Rosenkranz has been in business since 1982. The owners, Janis Conner and Joel Rosenkranz, specialize in the sale of late nineteenth through early twentieth century American sculpture, reliefs, and medallic art. At present, they are at work on a book which will highlight the work of twenty American sculptors active between 1893 and 1939. Publication should be within the next two years.

Janis Conner, whose background includes six years as curator for the Malvina Hoffman Estate, talks about Conner-Rosenkranz's interest in medallic art:

"It's difficult to say that we "handle" specific medallists since we rarely have more that one or two examples by a particular sculptor at one time. We always have a limited number of medals by American sculptors for sale, but there's no identifiable concentration on specific artists. We use the same criteria for buying medals as we do for other works of sculpture: quality and price.

I think John Flanagan is the medallist we admire as much or more than any. His compositions are usually well worked out and his technical grasp is sometimes astonishing. I think his best work includes the portraits of MacMonnies, St. Gaudens, and Walt Whitman."

Although Conner-Rosenkranz do not have a gallery, per se, they do welcome customers by appointment at their warehouse and apartment. Write or telephone: Conner-Rosenkranz, 251 East 84 Street, New York, NY 10028 / 212 517-3710.

AUCTION NEWS

Hedley Betts' next auction, tentatively scheduled for March, will include "a good selection of baroque and earlier". One highlight will be the two gold medals won by John Boland in the first modern Olymplad in 1896. The pair is expected to bring $5,000.

Prices realized in the Betts November 1986 auction included $77. for Vernon Peter's Pasteur medal and $74. for Scharff's medical portrait. Halley's Comet by Goetz went for $300 - well over estimate - and Norbert Roettier's James III fetched $400. Lorenz Natter's 1761 Coronation of George III (which the December issue of **The Medallist** erroneously dated 1671) went for $175. The curious Murder of Sir Edmundbury Godfrey by Bower, similar to the one in our article "Medals of Violence", fetched $75.

Hedley Betts may be reached at: POBox 416, Campbell, California, 95009.

MEDALS OF VIOLENCE

Medals are markers of history and as such they do not always depict the most felicitous events. The tale behind our first medal of violence is of political and ecclesiastical upheaval in seventeenth century England, or simply:

WATERGATE 1678

It is a chill day in September in Westminster. Sir Edmund Berry Godfrey, 57, a highly respected justice of the peace whose knighthood was granted for his work during the Great Plague, looks up from the papers on his desk as three men burst into the room. His secretary stands stuttering, trying to explain, but Sir Edmund waves him off, calmly allowing the men to present their case.

The men have documents - and a strange story to tell. They claim that there is a plot afoot to overthrow King Charles II, that the Pope is behind it in an attempt to restore the Catholic Church to power in England. One of the men they accuse is the secretary to the Duchess of York. Sir Edmund does not believe a word of the story but one of the men, Titus Oates, is so vicious in his attacks on the Church that the magistrate agrees to present his case to the king.

Instead, he sends word to the duchess' secretary who in turn informs the duke. Oates is brought before the privy council and exposed as a liar, but during the proceedings, the duchess' secretary is found to be plotting against the Protestant church afterall, and he is imprisoned.

There follows a furor of accusations, counter-accusations, arrests, and trials - and a loud wail of public expression. On Saturday, October twelfth, Sir Edmund vanishes while walking home from work. A week later, his broken body, fully clothed with the exception of his lace cravat, is discovered in a ditch near Primrose Hill.

In December, Miles Prance, one of the men on trial for conspiracy against the king, confesses to the murder of Sir Edmund, naming five other men and claiming that Roman Catholic priests ordered the deed. According to Prance, the six men gathered at the watergate at Somerset House, and when Godfrey approached alone and on foot, two of the men pretended to scuffle. "Hill, at the gate, stopped Sir Edmundbury Godfrey and entreated him for God's sake to come in, for two men were a-quarrelling and he was afraid there would be bloodshed." When Godfrey entered the gate, one of the men "suddenly threw a twisted handkerchief about his neck, and immediately all four pulled him down and strangled him....after which they drew him behind the rail and gave him some violent punches on the breast with their knees, and Green with all his force wrung his neck almost round." 1

Prance claimed that over the next few days, the murderers moved the body from one hiding place to another, carrying it at times in a sedan chair, and at others on horseback. Finally, they dumped it in the ditch "with his own sword run through his body...in the exact posture of one that had murdered himself". 2

Witnesses for the Papist side testify to having seen Sir Edmund walking about Primrose Hill after the time of Prance's confessed murder. Some point out that the murder weapon was surely the missing lace cravat and not Prance's "handkerchief". But propogarda such as the medal shown here has the public crying for Catholic blood, and three of the men are hanged in 1679. Subsequently, Prance declares that his story was a fabrication and is convicted of perjury. Two hundred years later, the murder of Sir Edmund Berry Godfrey remains unsolved.

GEORGE BOWER, "EMBOSSER IN ORDINARY"

George Bower (or Bowers) was a late seventeenth century English medallist whose exact dates are as lost to us as the truth about Sir Edmund's murder. Forrer states that Bower worked in London from 1650 to 1689, being appointed Engraver to the Royal Mint and Embosser in Ordinary in 1664. Another source gives his dates at the Mint as 1664 to 1690. Forrer says that Bower died "before March 1689 - 1690", a curious phrase which confuses rather than clarifies.

Bower's medallic output includes marriage medals of Charles II and Catherine of Braganza and of James II and Mary. Besides three versions of the

Godfrey piece, he did a related one called "The Popish Plot". Another medal of violence by Bower is his 1685 "Beheading of the Duke of Monmouth". Bower usually signed G. B. F. (George Bower Fecit).

On the Godfrey medal, Bower chose to present us with a portrait of the man in the last seconds of his life. Two hands are strangling him with a cravat. The magistrate's face is cold and drawn, as if already in death. The legend around reads: MORIENDO RESTITVIT REM E GODFREY (By his death Godfrey re-established the State).

The reverse design is a biceps - a head which when viewed rightside up has the Pope's features and when rotated becomes the face of the devil. According to Mark Jones, during the sixteenth century "with the upheavals brought about by the Reformation" the medal was first used as a "weapon against authority with the production of the Papal/Devil...medals". 3 Here we see the weapon pointed at the Church of Rome as being behind Godfrey's murder.

The legend ECCLESIA PERVERSA TENET FACIEM DIABOLI translates to "The Church perverted has the face of the Devil".

Bower continued hammering home his message on the rim: CERVICE FRACTA FIDEM SVSTVLIT ATLAS XNS 1678, or "The Christian Atlas sustained the Faith with a broken neck".

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Footnotes:

H pp 574-575.

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MJ p 49.

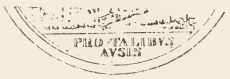
A GLOSSARY OF MEDALLIC TERMS, Part Three
by Hedley Betts

DIE The hardened metal punch from which medals are produced, it bears the opposite, usually incise impression of a medal.

DIE CRACKS Medal dies frequently become cracked or broken with use. Medals struck from cracked dies receive the raised impressions of the cracks.

EDGE The "third side" of a medal. The edge of a medal often bears the name of its maker, a hallmark, serial number, or an inscription related to the theme of the medal.

ELECTROTYPE A medal produced by a process of electroplating. One side at a time is made by this means. To obtain a double-sided piece the sides must be joined and the center filled. Electrotypes are frequently reproductions of medals made by other means and can be distinguished by their weight and a seam around their edge.

EXERGUE The part of a medal below the main design, which is usually separated by a horizontal line. The exergue is often the site of a date, signature, inscription or ornament.

FIELD The flat area of a medal from which the relief rises, or, if the design is incuse, the flat area from which the design falls away.

FLAN (The same as BLANK and PLANCHETTE) A piece of metal cut to the shape of a medal, but not yet impressed with a design. HB

To be continued.....

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